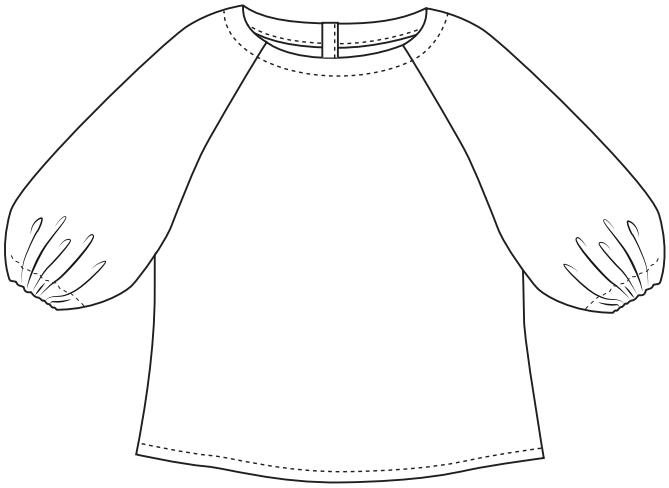
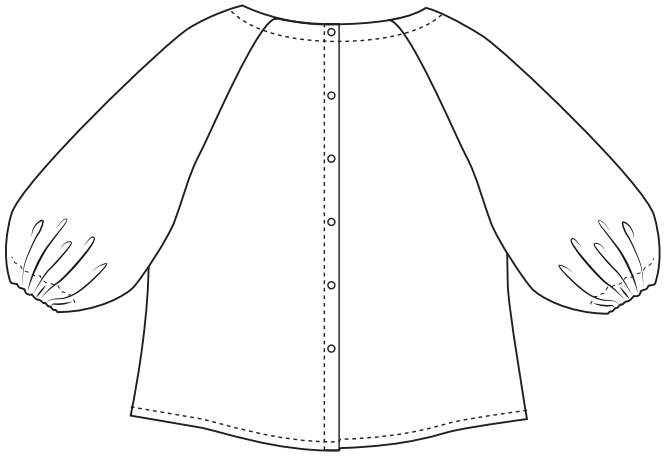
Peppermint

The Paddington Top

A free sewing pattern from *Peppermint* Magazine, created in collaboration with: frenchnavy PATTERNS





Spoonflower

This pattern has been created in partnership with Spoonflower! The world's largest marketplace of independent designs from global artists, Spoonflower is leading the way in custom, sustainable textile printing. Their on-demand process significantly reduces materials, energy and water, with inks that meet Oeko-Tex 100 requirements and fabrics – including a Certified Organic range – that are ethically sourced. Pop over to **spoonflower.com** for inspiration for your next me-made project!

Peppermint Patterns

SEWING PATTERN TERMS AND CONDITIONS

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This pattern has been created for you to print and copy for individual home use only.

The pattern cannot be used for commercial purposes or to create and sell garments.

The pattern cannot be copied or distributed to others (physically or digitally).

If you'd like to feature the pattern on your website or social media (thank you!), we just ask that you please link to ***Peppermintmag.com*** and the patternmaker and that you do not upload the pattern or instructions.

The pattern can be used for non-commercial, non-paid community sewing groups, but not for ticketed and paid-for sewing workshops.

Please contact *Peppermint* if you'd like to find out about our licensing fee for workshops.

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The Paddington Top is a dartless woven blouse with a round, faced neckline, a gently curved hem and a back button closure. A noteworthy feature of its otherwise simple design are the voluminous raglan sleeves with elasticated cuffs that finish just above the elbow. The Paddington Top has a boxy, slightly cropped fit that makes it the perfect pairing for your favourite high-waisted pants, but the pattern can also easily be lengthened should a longer length be preferred.

SIZE CHARTS & FINISHED MEASUREMENTS

SIZE GUIDE	A	B	C	D	E	F	G	H	I	J	K
BUST	32"	34"	35"	37"	38½"	40"	41¾"	43¼"	45 "	48"	50"
	82cm	86cm	90cm	94cm	98cm	102cm	106cm	110cm	116cm	122cm	128cm
WAIST	24"	26"	28"	29 "	31"	33"	34¼"	36¼"	38 "	41"	43¼"
	63cm	67cm	71cm	75cm	79cm	83cm	87cm	92cm	98cm	104cm	110cm
HIPS	34"	36"	37½"	39"	40½"	42"	43¾"	45 "	48"	50½"	52"
	87cm	91cm	95cm	99cm	103cm	107cm	111cm	116cm	122cm	128cm	132cm

FINISHED MEASUREMENTS	A	B	C	D	E	F	G	H	I	J	K
BUST	37½"	39"	40½"	42"	43¾"	45¼"	47¼"	49⅝"	52"	54¼"	56"
	95cm	99cm	103cm	107cm	111cm	115cm	120cm	126cm	132cm	138cm	142cm
WAIST	27½"	30"	32"	34¼"	36¼"	38¼"	41"	47¼"	51¾"	57½"	61"
	70cm	76cm	81cm	87cm	92cm	97cm	104cm	120cm	131cm	146cm	155cm
HIGH HIP	42½"	44"	45⅝"	47¼"	49"	50½"	52"	55¼"	61¼"	66½"	69¾"
HEM CIRCUMFERENCE	108cm	112cm	116cm	120cm	124cm	128cm	132cm	140cm	156cm	169cm	177cm
FRONT LENGTH	16¼"	16½"	17"	17¼"	17½"	18"	18½"	19¼"	21"	22"	23"
	41cm	42cm	43cm	44cm	45cm	46cm	47cm	49cm	53cm	56cm	58.5cm
BACK LENGTH	17"	17¼"	17½"	18"	18½"	19"	19¼"	22½"	24"	24¾"	26"
	43cm	44cm	45cm	46cm	47cm	48cm	49cm	57cm	61cm	63cm	66cm
SLEEVE LENGTH	14¾"	15"	15¼"	15½"	15¾"	16"	16¼"	16½"	17"	17¼"	17½"
	37.5cm	38cm	39cm	39.5cm	40cm	40.5cm	41cm	42cm	43cm	44cm	45cm

(SUGGESTED) ELASTIC LENGTH	A	B	C	D	E	F	G	H	I	J	K
FINISHED LENGTH	10¼"	10⅝"	11"	11½"	11¾"	12¼"	12⅝"	13¾"	15"	16¼"	17⅝"
	26cm	27cm	28cm	29cm	30cm	31cm	32cm	35cm	38cm	41cm	44cm

FABRIC RECOMMENDATIONS:

This pattern is suitable for light to medium weight woven fabric with or without drape. Firmer fabrics like linen, chambray and cotton shirting will result in a more dramatic and structured silhouette while drapier fabrics like rayon (and rayon blends), tencel and cupro will yield a softer, less voluminous shape.

FABRIC REQUIREMENTS:

FABRIC WIDTH	Sizes A-G	Sizes H-K
150 cm	1.6 m	1.9 m
60"	1.75 yards	2 yards
115 cm	1.8 m	2 m
45"	2.3 m	2.5 yards

NOTIONS & SUPPLIES:

Sewing Thread (1 - 5 spools depending on whether or not you will be using an overlocker)

Fusible Interfacing

1cm (3/8") Buttons x 5 (Sizes A- G), x 6 (Size H) x 7 (Sizes I - K)

2.8cm (1 1/8") Wide Elastic - refer to size charts on previous page to determine length required ofr each sleeve

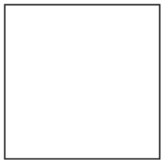
A Safety Pin

Chalk / Water Soluble Marker

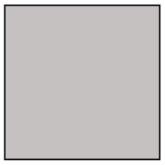
BEFORE GETTING STARTED

PLEASE NOTE : Unless otherwise specified, the included seam allowance is 1cm (3/8"). The hem allowance is 1.5cm (5/8") and is also included. It is recommended that you sew a muslin to adjust fit if necessary before cutting your fancy fabric. DON'T FORGET to

ILLUSTRATION LEGEND



RIGHT SIDE

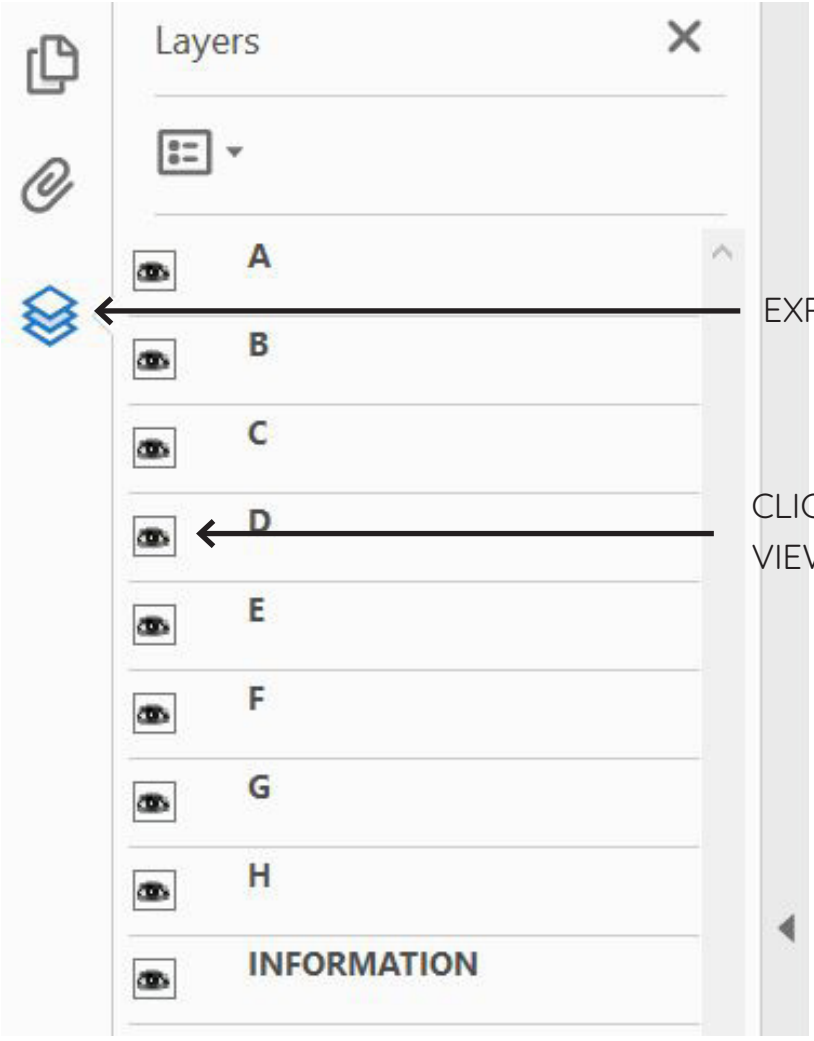


WRONG SIDE

INTERFACING

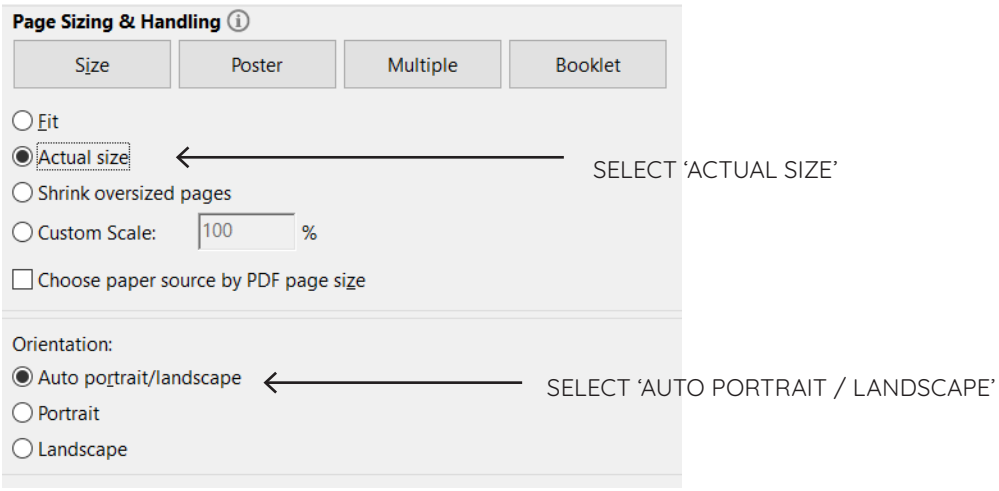
PATTERN LAYERS

This pattern has embedded layers which means that you are able to print / view selected sizes only. This not only saves ink, and sometimes paper, but also makes tracing / cutting your pattern a lot less confusing. In order to do this you will need to open the pattern in Adobe Reader (you can download it for free), and click on the layers icon on the top left hand panel. This will expand the panel into the different size layers as well as the 'INFORMATION' layer. You can hide the layers that you do not need by clicking the eye icon next to each layer. Make sure to keep the 'INFORMATION' layers visible for all sizes.



PRINTING YOUR PATTERN AT HOME

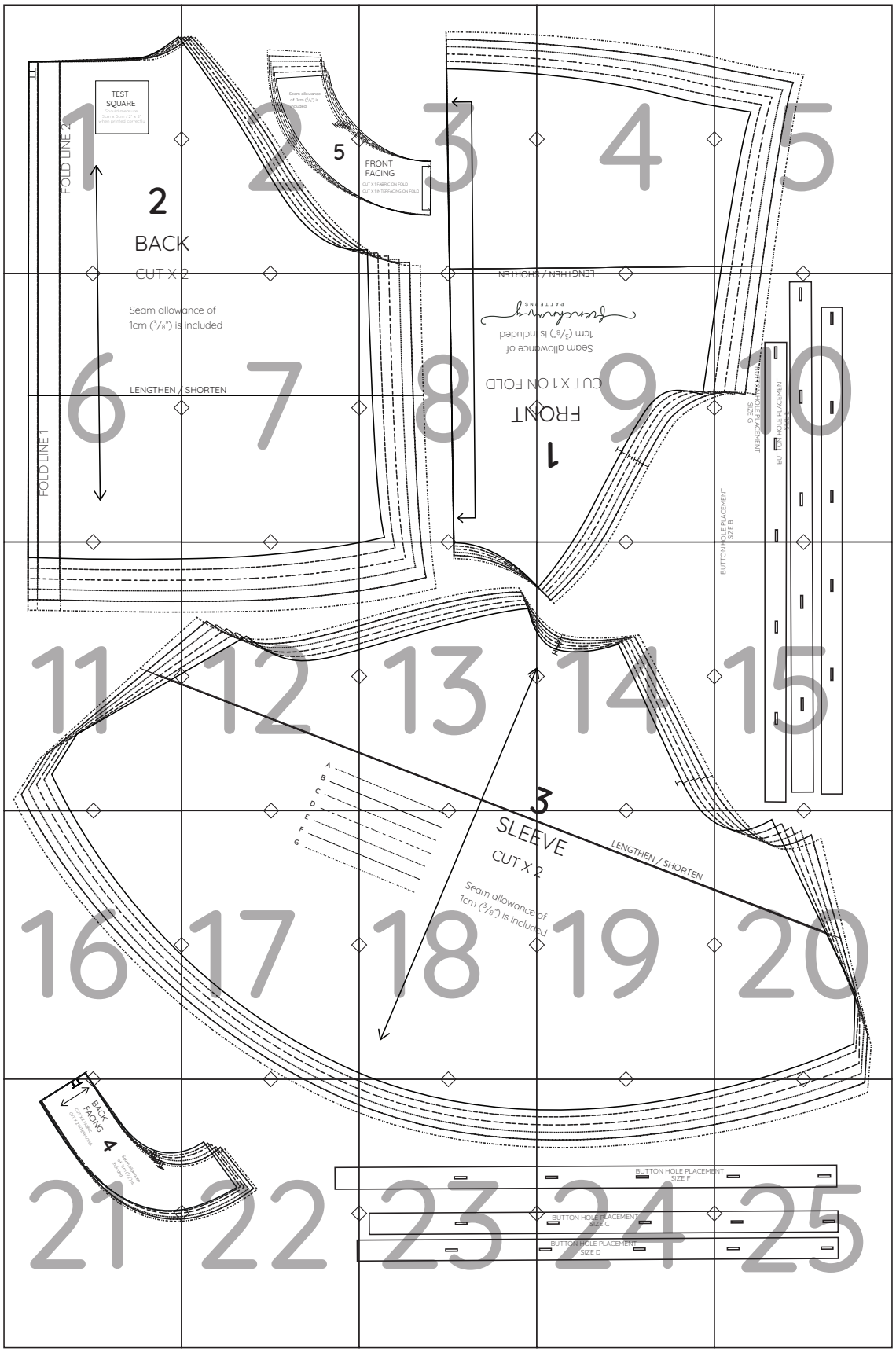
The print at home pattern is compatible with both A4 and US Letter Paper. Before printing the whole file, print the first page of the pattern by itself in order to confirm that your printer is printing at the correct scale, using the “test square” dimensions as a guide. Set your printer to ‘no scaling’/ ‘actual size’ or ‘100%’ to ensure that it doesn’t resize your pattern. Although this may vary according to different versions of Adobe Reader, it is generally best to choose the ‘auto rotate and center’ or ‘auto portrait/landscape’ option. Cut the borders off one long edge and one short edge of each page and assemble as per the PRINTING LAYOUT pictured on pages 7 and 8.



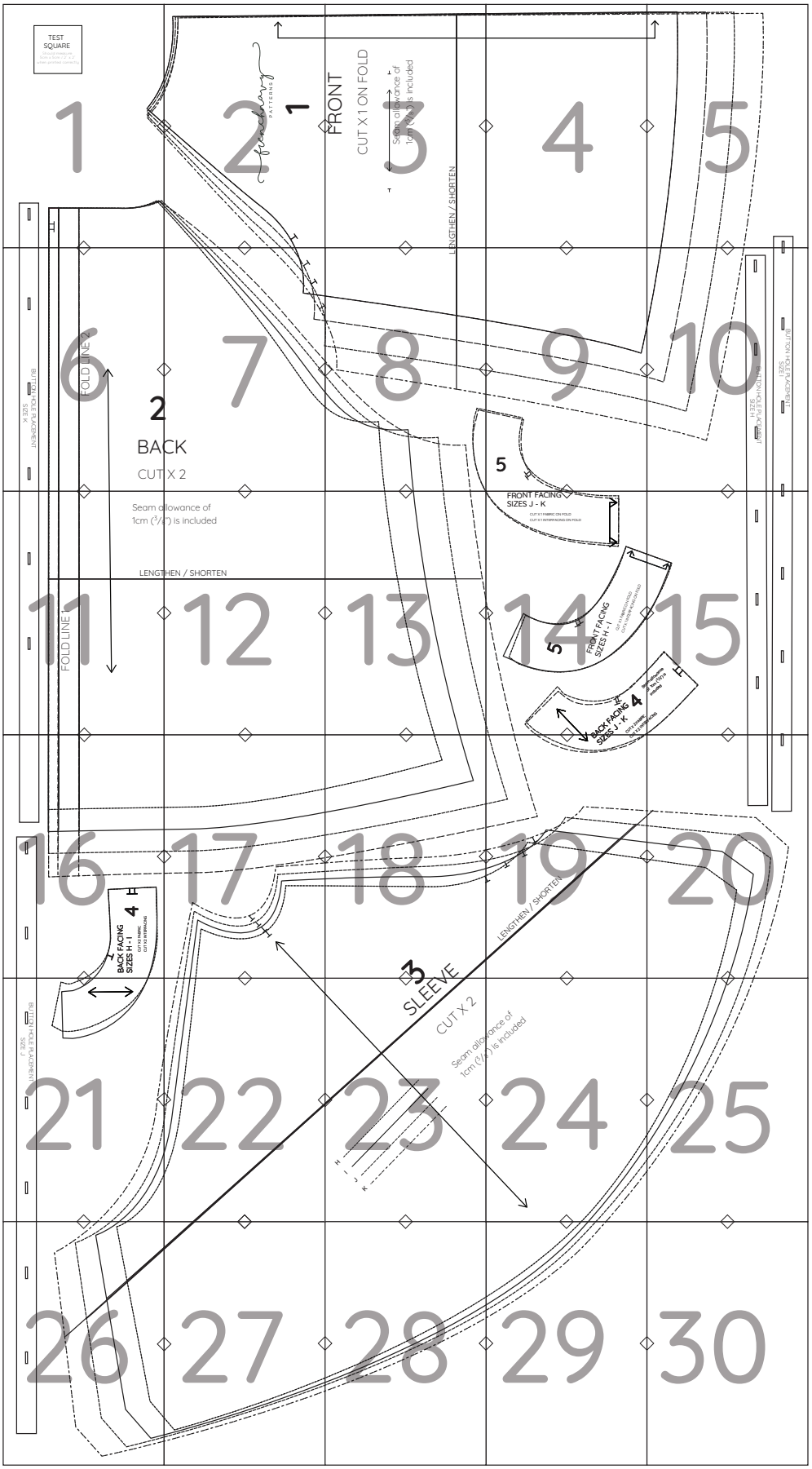
COPY SHOP PRINTING

If you would like to save time by not having to paste your pattern tiles together then you can take the ‘COPY SHOP’ version of your pattern to a Copy Shop to be printed on a large scale printer. Just save the ‘COPY SHOP’ file to a flash-drive, burn to a disk, or email to yourself (so that you can access and download the file via email at the copy shop). Tell the person assisting you that you would like the file printed on lightweight, inexpensive paper that is A0 (841mm / 33.1”) in width, and that it must not be scaled - the size must be printed as is. They should also be able to help you in selecting only specific size layers to print, so let them know which size(s) you would like.

PRINTING LAYOUT SIZES A - G



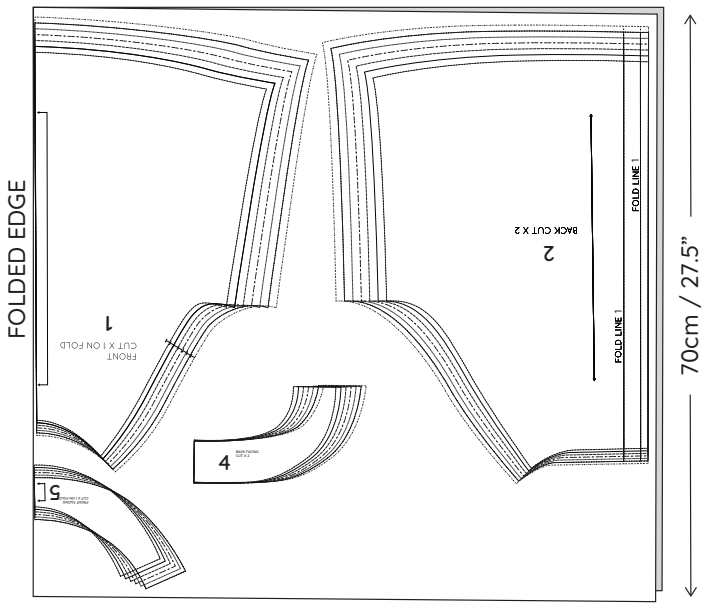
PRINTING LAYOUT SIZES H - K



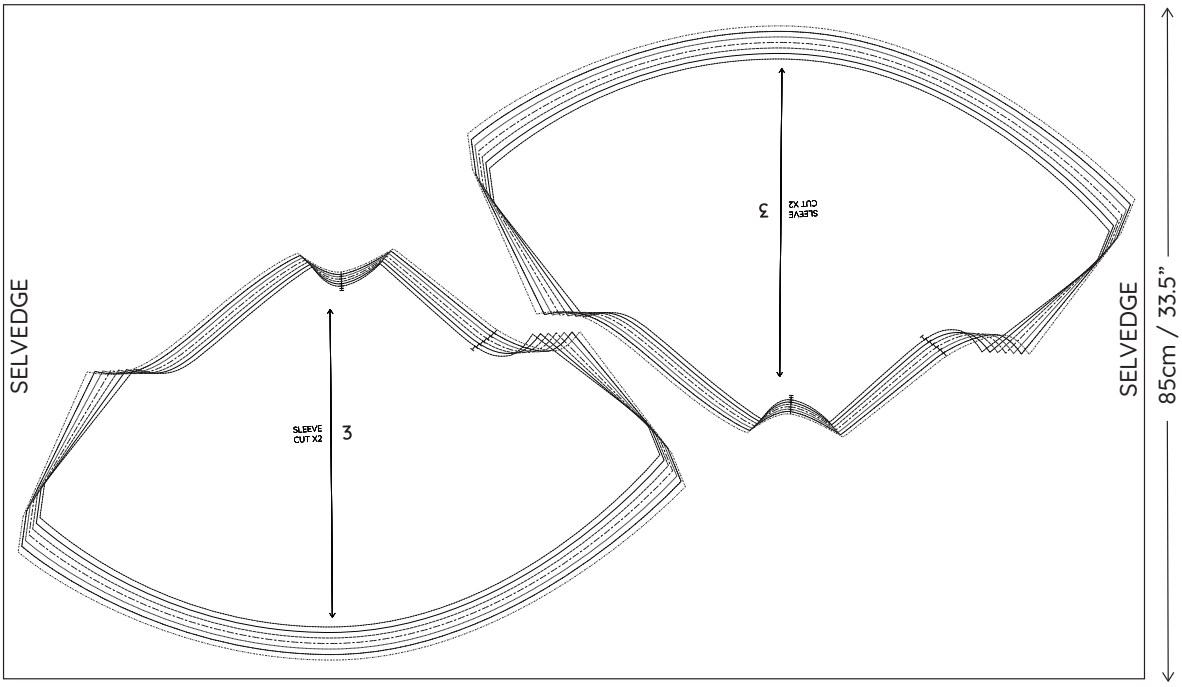
SUGGESTED CUTTING LAYOUTS

150cm / 59" WIDE SIZES A - G

FABRIC FOLDED IN HALF



FABRIC UNFOLDED



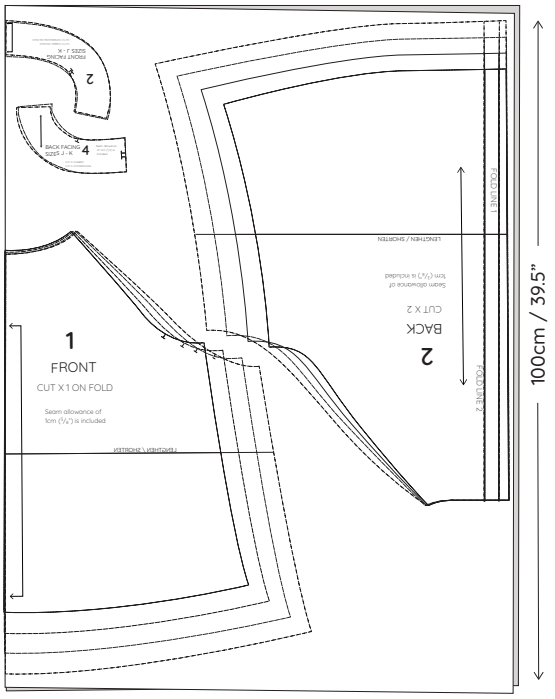
PLEASE NOTE:

- The sleeve pieces are mirrored when cutting on a single layer of fabric
- Extra fabric will be needed to match stripes or checks and for fabrics with a directional print.

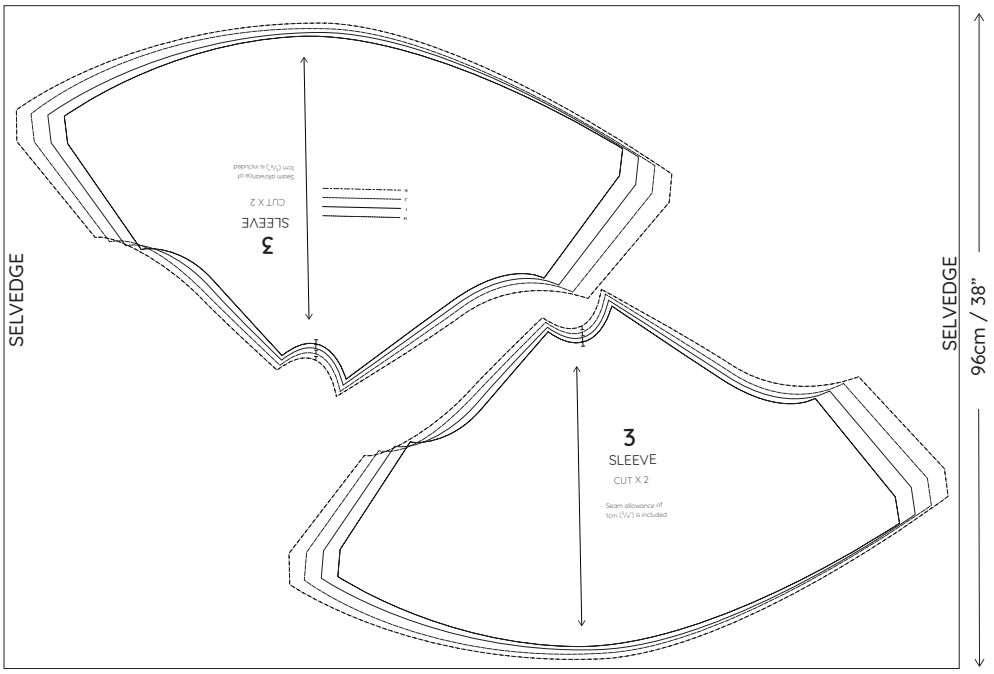
SUGGESTED CUTTING LAYOUTS

150cm / 59" WIDE SIZES H - K

FABRIC FOLDED IN HALF



FABRIC UNFOLDED

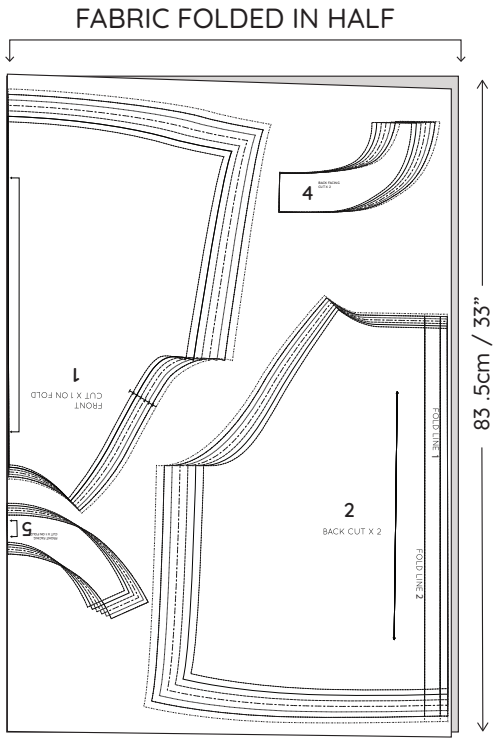


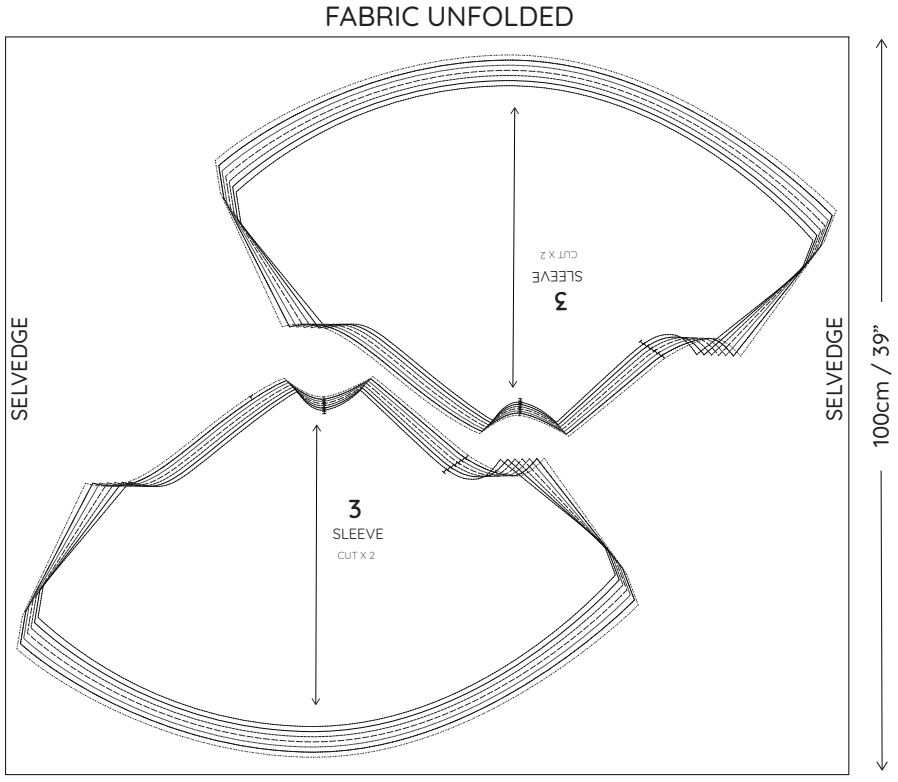
PLEASE NOTE:

- The sleeve pieces are mirrored as you are cutting on a single layer of fabric
- Extra fabric will be needed to match stripes or checks and for fabrics with a directional print.

SUGGESTED CUTTING LAYOUTS

115cm / 45" WIDE SIZES A - G



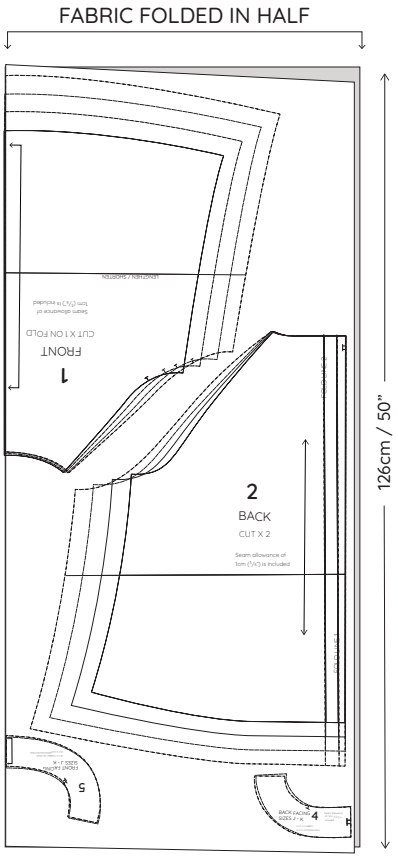


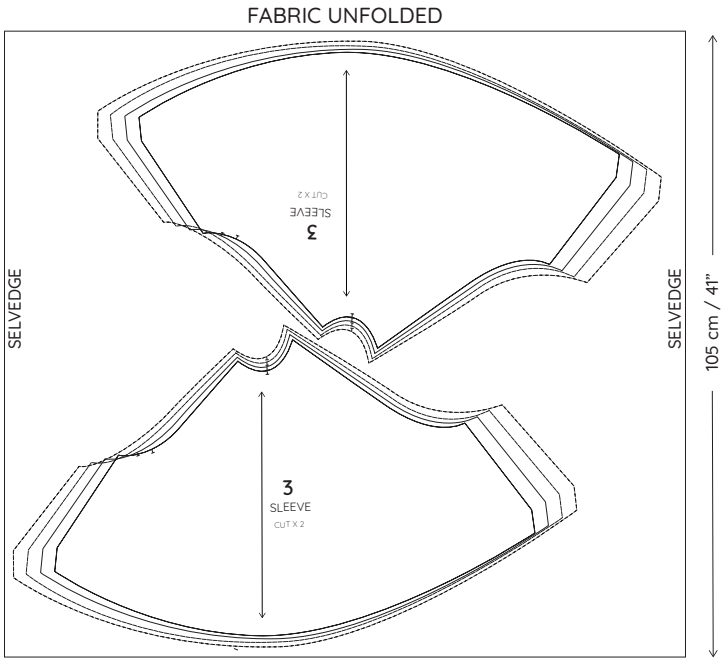
PLEASE NOTE:

- The sleeve pieces are mirrored as you are cutting on a single layer of fabric
- Extra fabric will be needed to match stripes or checks and for fabrics with a directional print.

SUGGESTED CUTTING LAYOUTS

115cm / 45" WIDE SIZES H - K



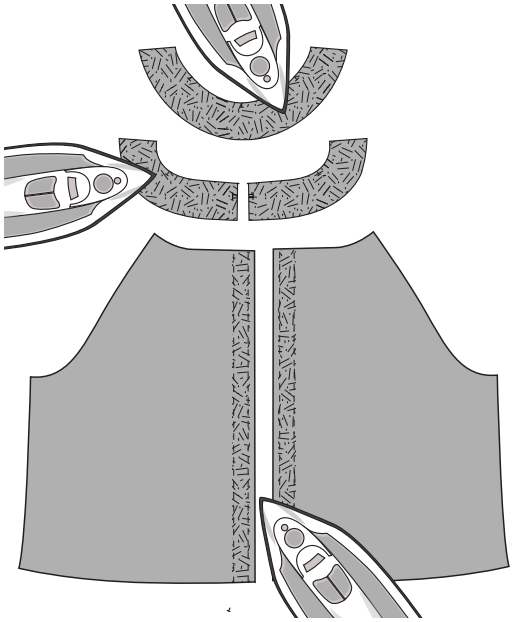


PLEASE NOTE:

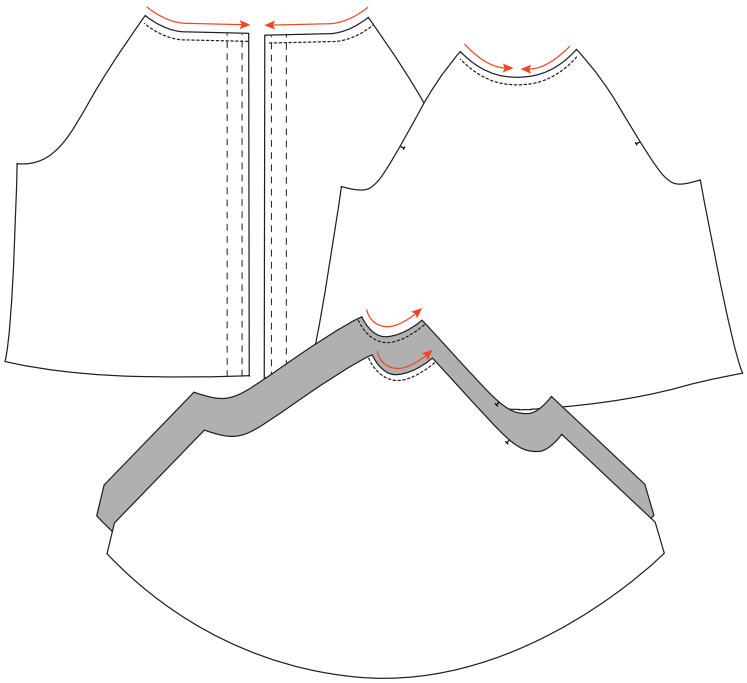
- The sleeve pieces are mirrored as you are cutting on a single layer of fabric
- Extra fabric will be needed to match stripes or checks and for fabrics with a directional print.

PREPARATION:

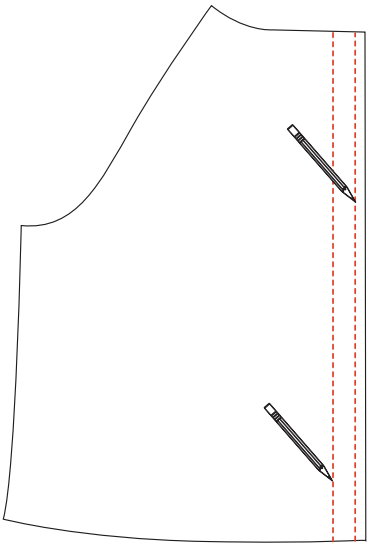
- Mark the position of all notches as well as the position of the Centre Front at the bodice neckline and at the front neckline facing
- Apply fusible interfacing to the wrong side of the front and both back neck facing pieces.
- Apply a strip of interfacing between Fold Line 1 and Fold Line 2



Stay stitch in the direction of the arrows along the front, back and sleeve neckline edges, stitching within the seam allowance. Do not skip this step as these curved areas are very prone to stretching.

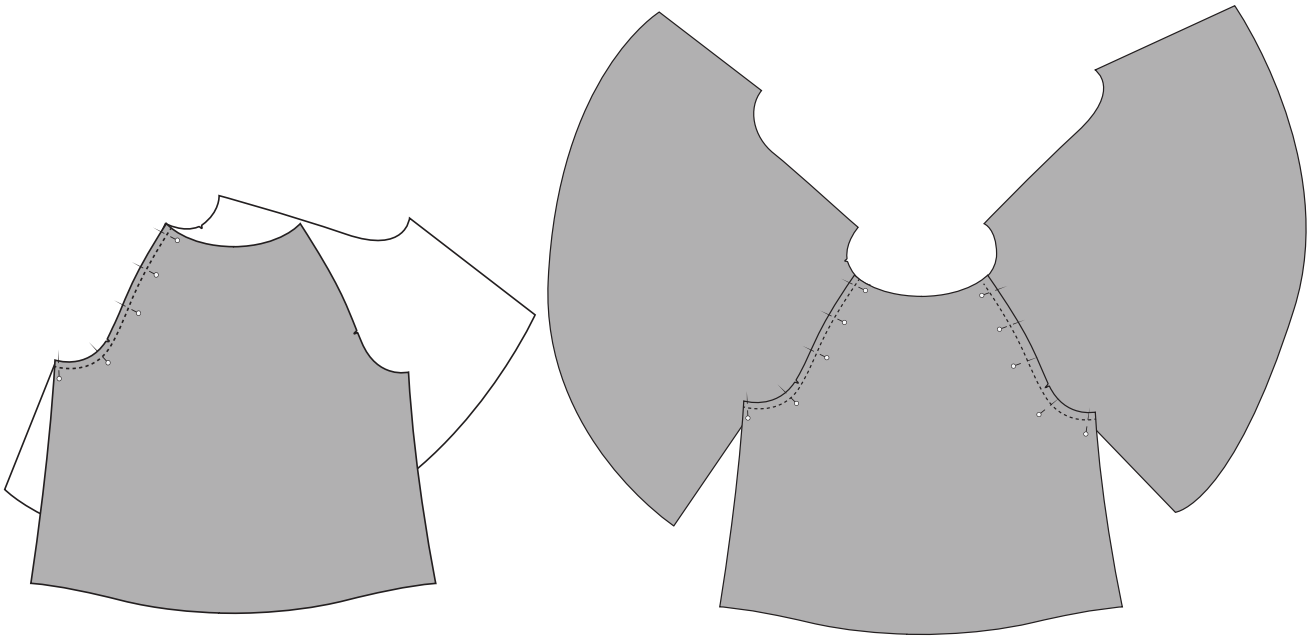


Mark the positions of Fold Line 1 and Fold Line 2 on the right side and the wrong side of both back bodice pieces.

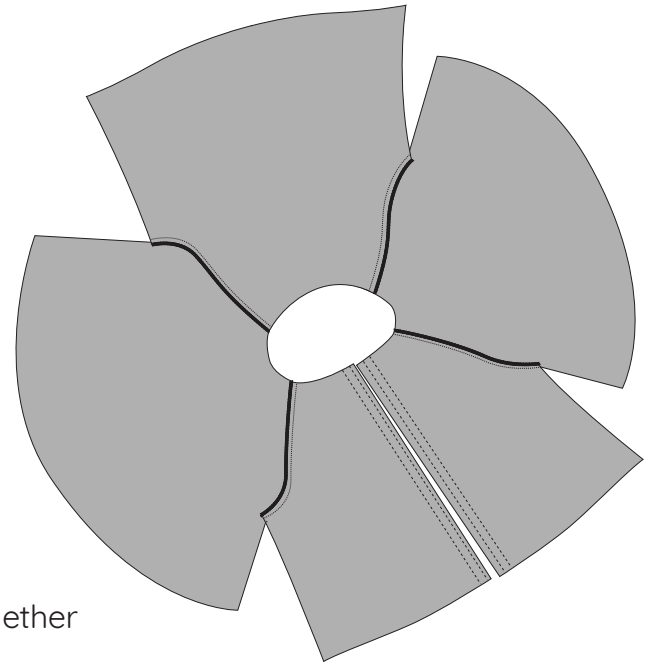


CONSTRUCTION

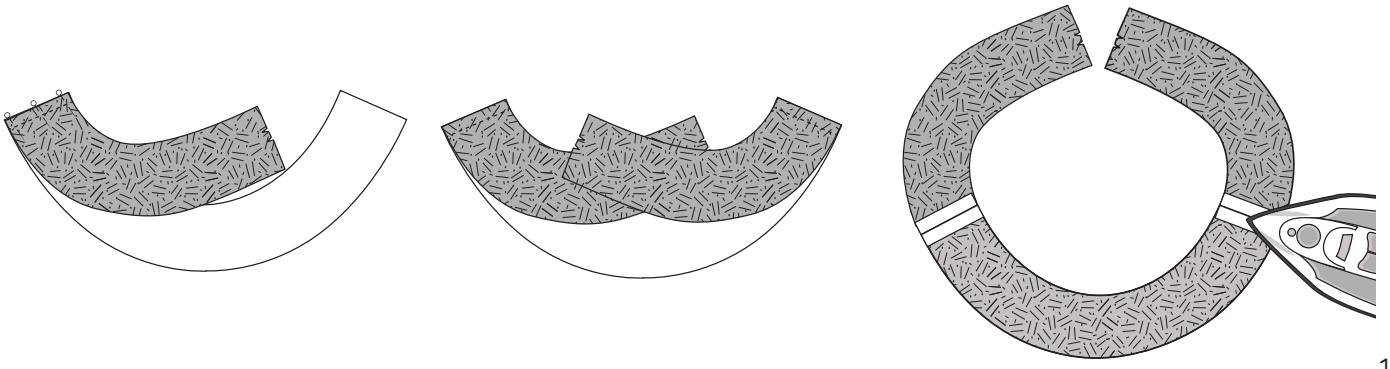
STEP 1: With right sides facing each other, pin the front bodice piece to the front of the sleeve pieces, matching the notches, and stitch. Finish sleeves together and press toward the sleeves.



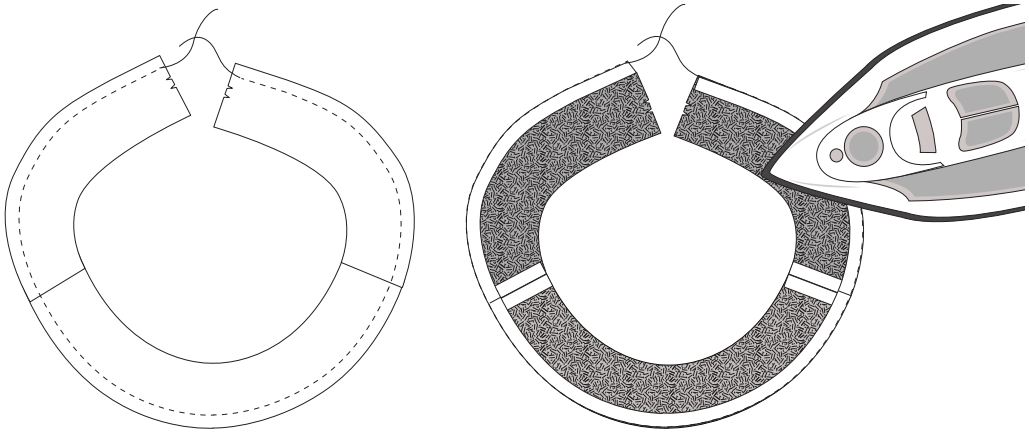
STEP 2: Pin the back bodice pieces to the (un-notched) back sleeve pieces and stitch. Finish the seams together and press towards the sleeves.



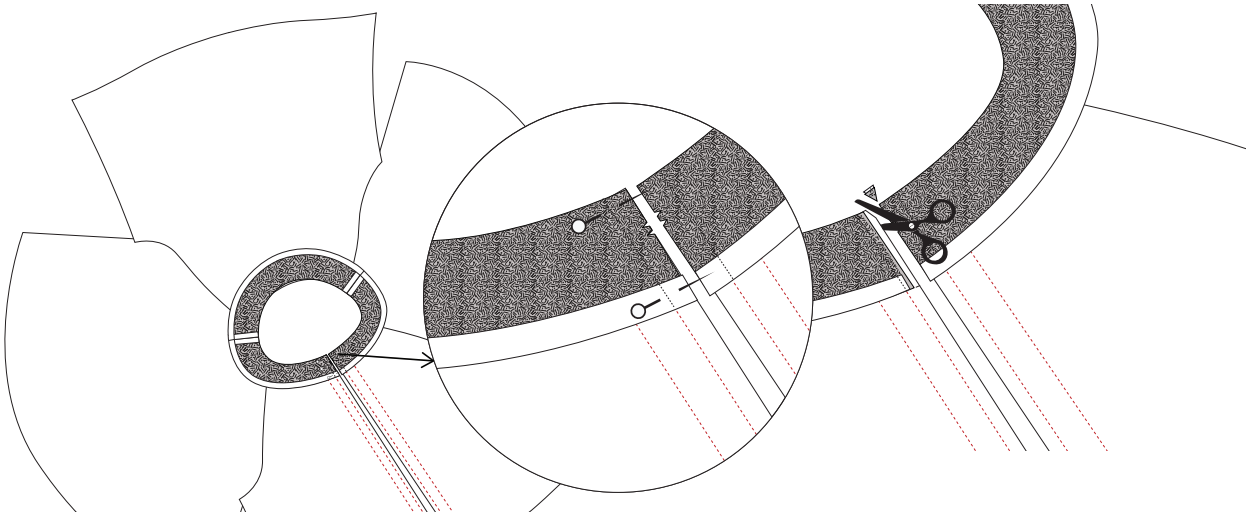
STEP 3: With right sides facing each other, pin the shoulder seams of the front and back facings together and stitch. Press the shoulder seams open.



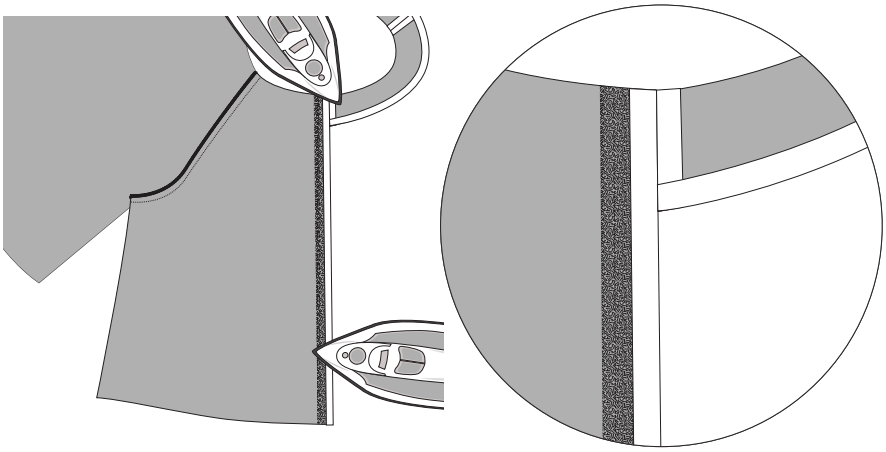
STEP 4: Using a long stitch length, sew a line of basting stitches 1cm ($^{3}/_{8}$”) from the long edge of the facing. Using the stitches as a guide, press seam allowance toward the wrong side of the facing.



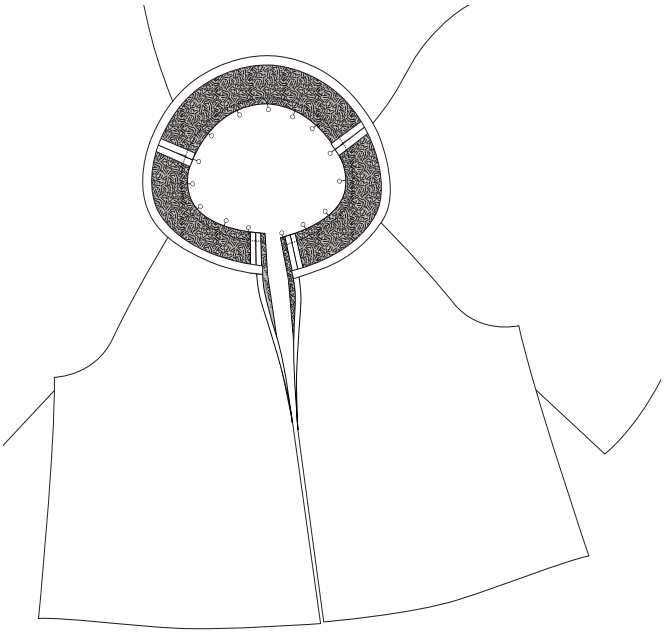
STEP 5: You may notice that the back neckline facing is shorter than the back neckline. Do not be concerned by this as it is intentional and will make sense as you continue with the neckline construction. Pin the back facing to the back bodice pieces at the back seams **only** (not at the neckline edges), matching the notches and stitch. Clip the corners and grade the seams to reduce bulk.

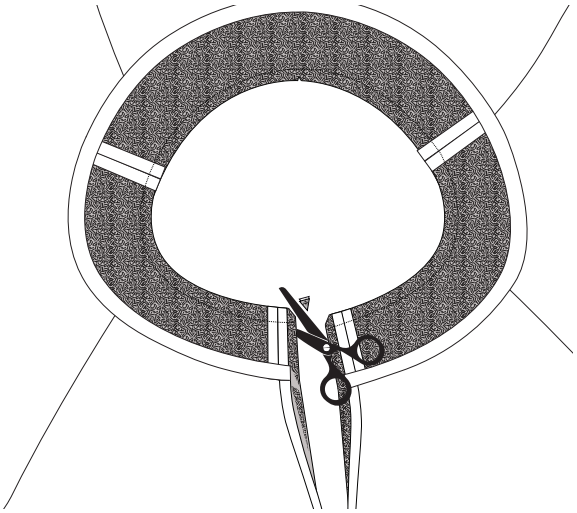


STEP 6: Press the seam created in the previous step **open**. Press the rest of the seam allowance along FOLD LINE 1 towards the wrong side of both back bodice pieces.

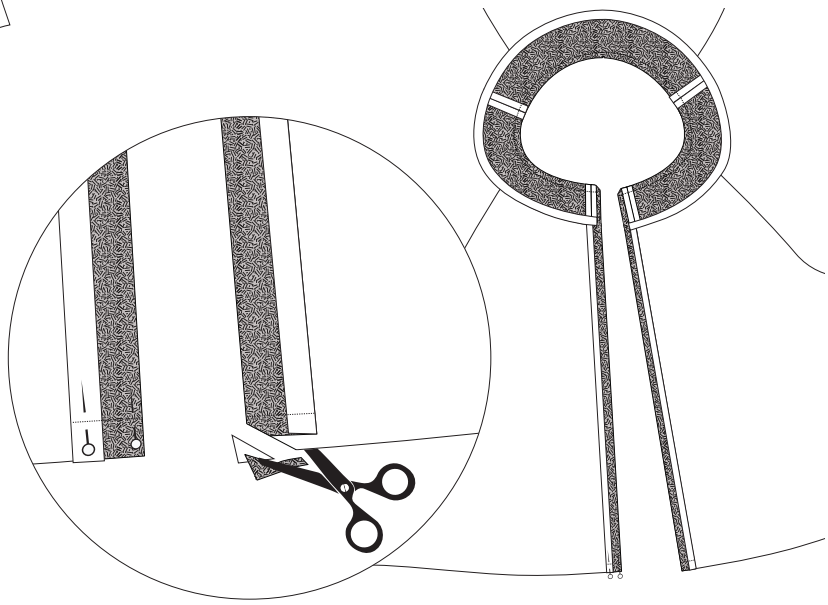


STEP 7: With right sides facing, pin the facing to the neckline edge matching centre front notches and the facing side seams to the shoulder notches. The fact that the facing is shorter than the neckline will cause the button stand to fold (right sides together) along FOLD LINE 2. Stitch facing to neckline and clip corners to reduce bulk.

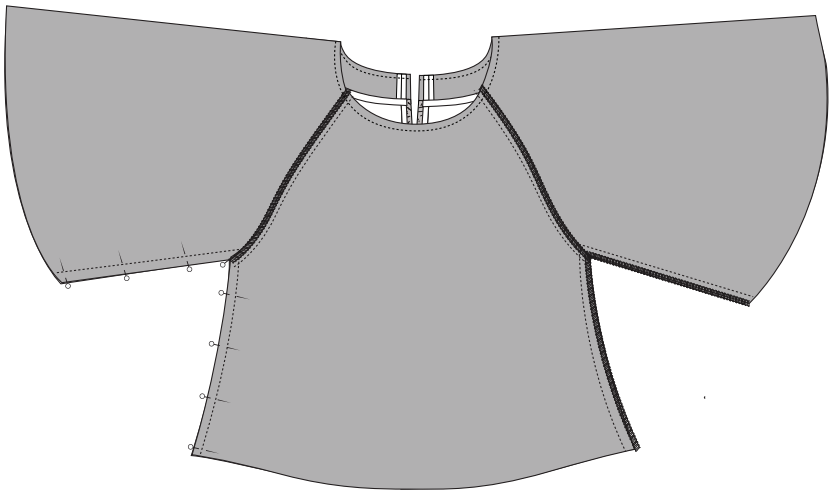




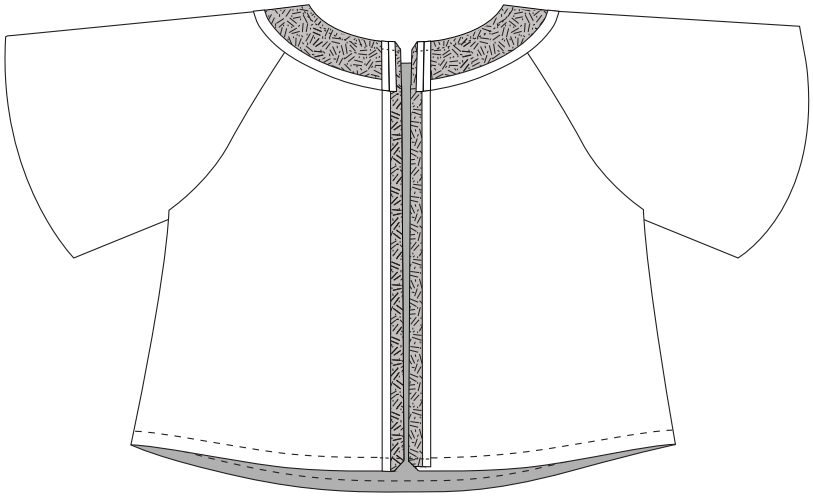
STEP 8: At the back bodice hem, fold the button stand along FOLD LINE 2 so that the right side is on the inside. Pin and stitch with a 1.5cm ($^5/_8$") seam allowance. Trim the corners and grade the seam allowance to reduce bulk. **PLEASE NOTE** that the finished hem is 0.75cm ($^1/_4$"). Should you wish to have a wider hem than this you will need to sew this step with a seam allowance that is double the width of your desired final hem.



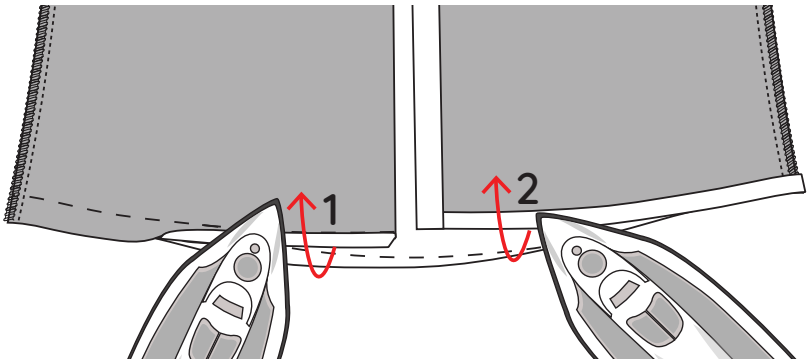
STEP 9: With right sides facing each other, pin each side of the top together, matching the underarm seams. Stitch and finish seams together. Press toward the back of the garment.



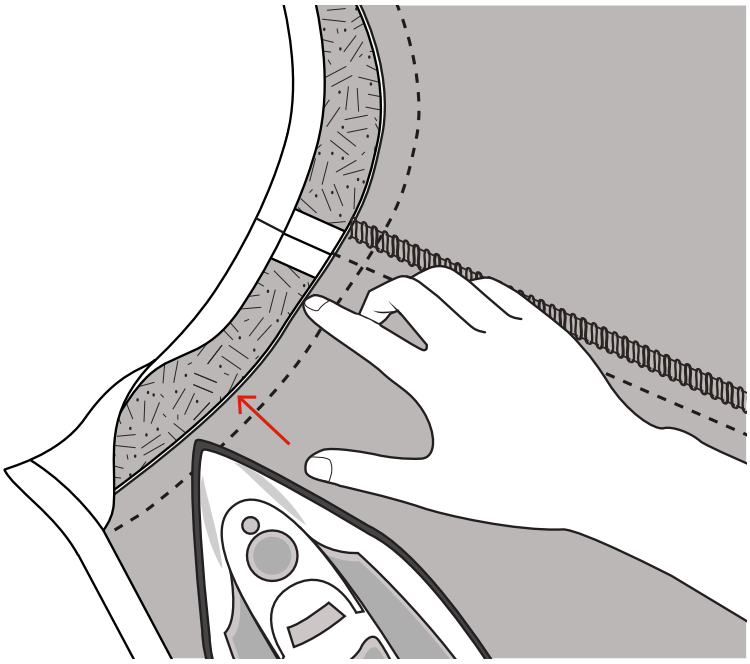
STEP 10: Using a long stitch length, sew a line of basting stitches 1.5cm from the hem edge. If you are sewing a wider hem (as discussed in Step 8) then stitch this line of basting stitches the same distance from the hem as the seam allowance that you sewed in Step 8.



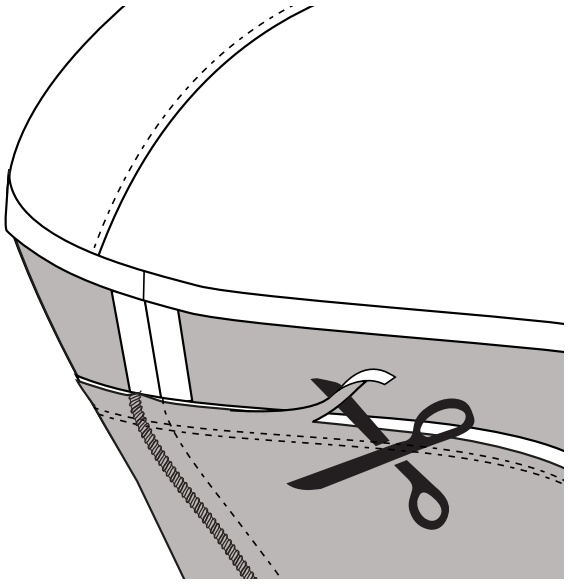
STEP 11: Working from the inside of the garment press the hem up **to meet** the stitch line. Flip out the button stand along FOLD LINE 2 so that the wrong side is now on the inside. Press the button stand and press the hem up again, this time **along** the line of basting stitches.



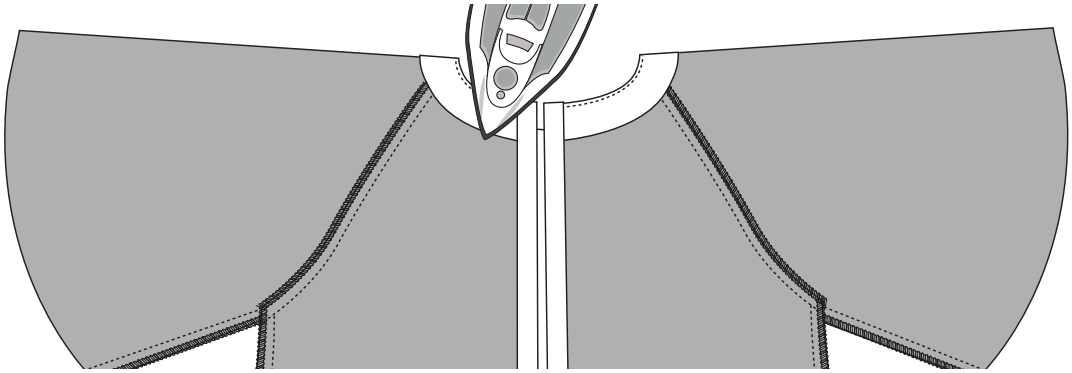
STEP 12: Press the seam allowance of neckline towards the facing.



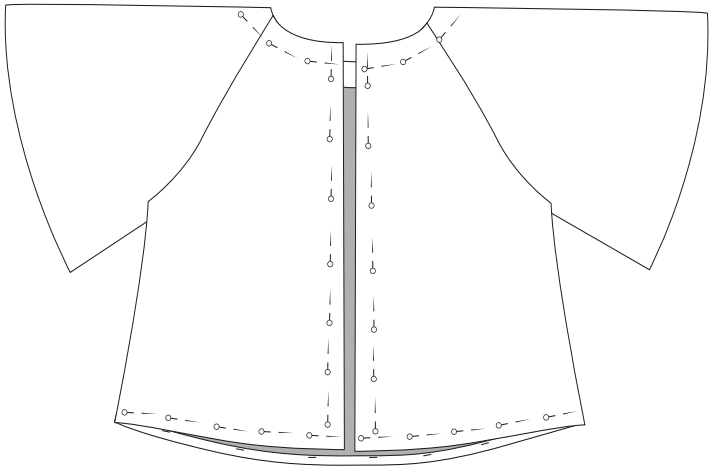
STEP 13: Understich the neck facing. You will not be able to stitch all the way to the back edge, just stitch as close to it as you are able. Grade the seam allowance to reduce bulk.

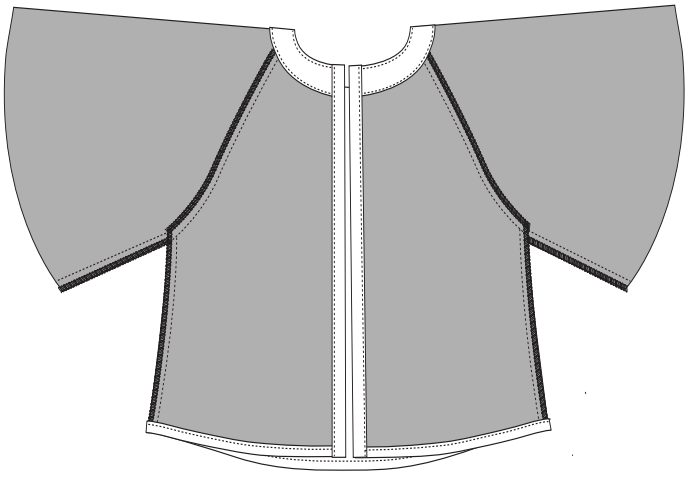


STEP 14: Press the facing toward the inside of the garment.



STEP 15: Working from the right side of your top, pin the facing, button stand and hem in place. Top stitch close to the seam edge.

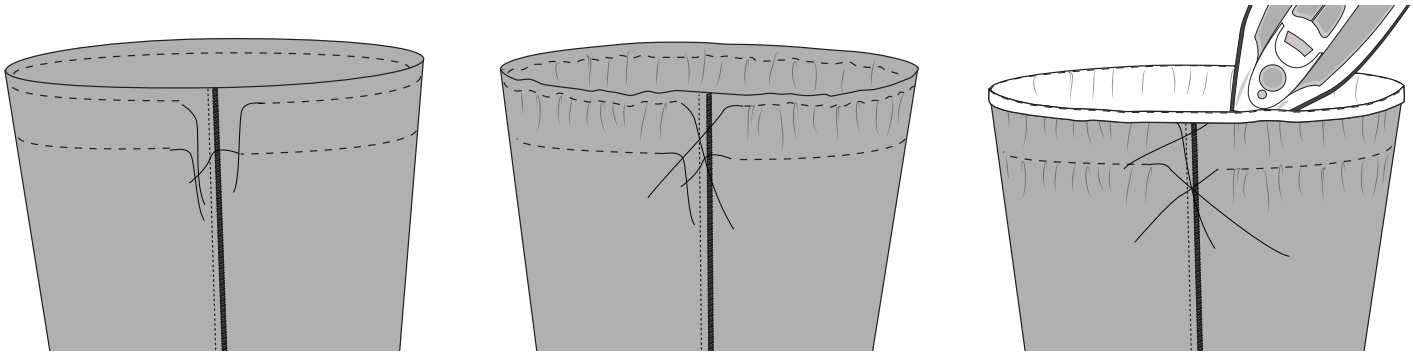




VIEW FROM WRONG SIDE

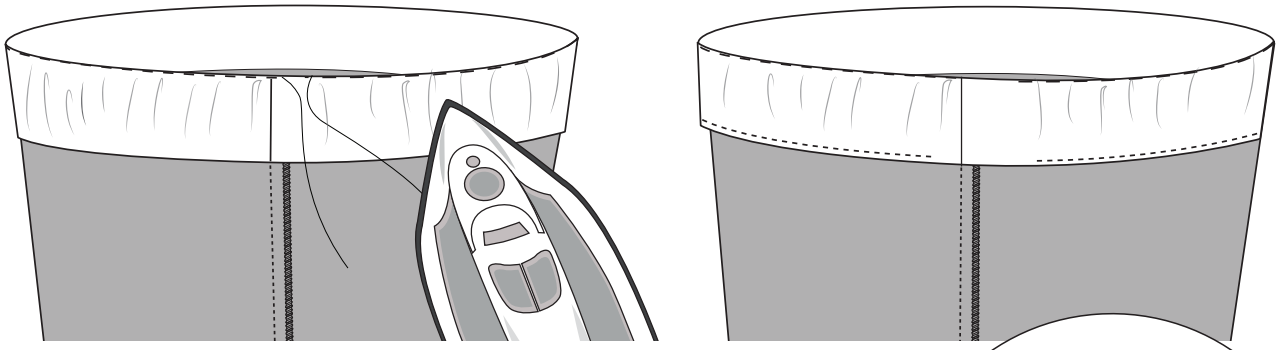
PLEASE NOTE: The sleeve hem is very curved and is cut on the bias so I find it helpful to use basting stitches to assit in easing the fabric when pressing up the hem / elastic casing. I also recommend making sure that there is plenty of water in your iron as there is much steam required in the sleeve hemming process.

STEP 16: Using a long stitch length, sew a line of basting stitches 1cm ($^{3}/_{8}$") from the edge of the sleeve hems and another line of basting stitches 3cm ($1\,^{1}/_{8}$") from the first line. Do not back stitch and leave stitch tails long. Gently pull on the ends of the stitch tails of the first line of stitches as you press the seam allowance toward the wrong side of the sleeves.

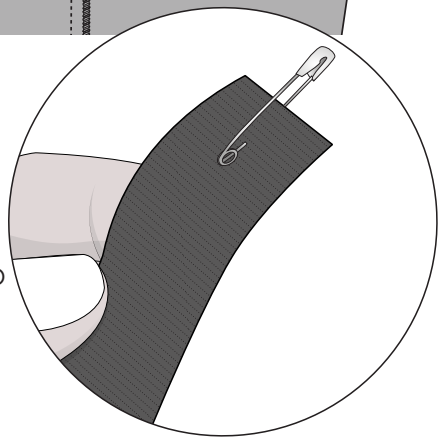


STEP 17: Repeat along the second line of gathering stitches, evenly distributing the fullness along the stitch line as you press. If you are a perfectionist like me then this part may drive you a little crazy but rest assured that once the elastic is inserted any potential tucks or gathers will not be noticeable.

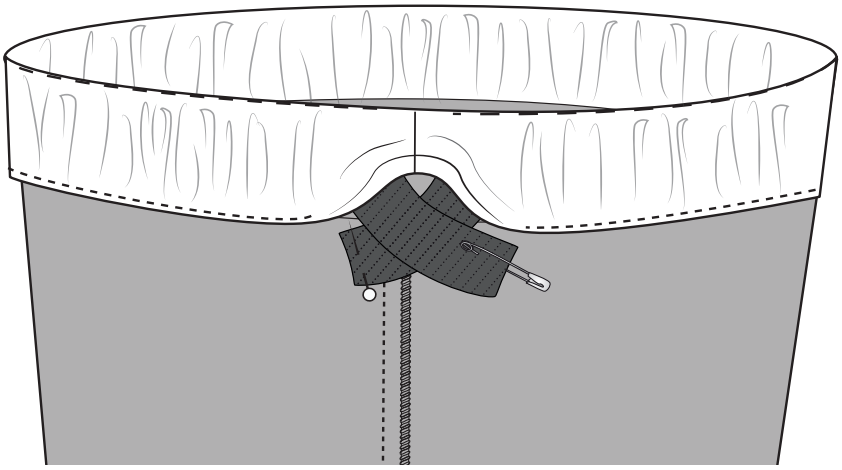
STEP 18: Top stitch sleeve hems close to the seam edge, **leaving a 5cm (2") gap in the stitch line for inserting the elastic**.



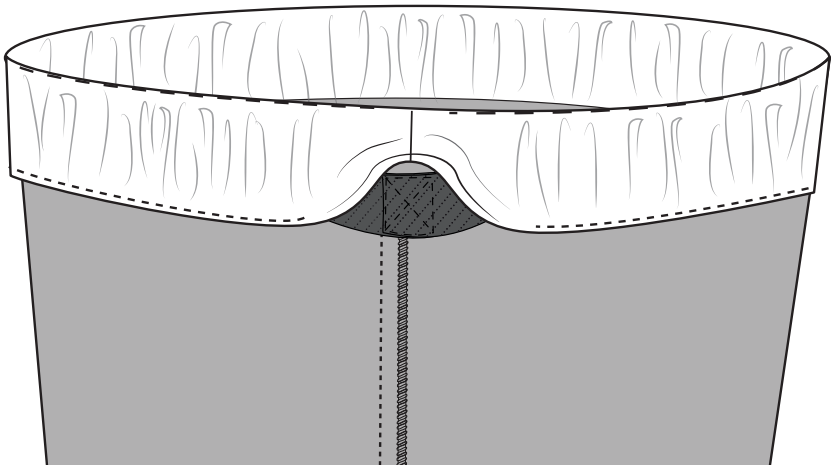
STEP 19: When determining how long to cut your elastic you can refer to the measurement chart on page 2 as a guide (just remember to add on 4cm ($1\,^{5}/_{8}$") for the overlap. The length of your elastic will, to some degree, effect the 'volume' of the sleeve so it really comes down to personal preference.



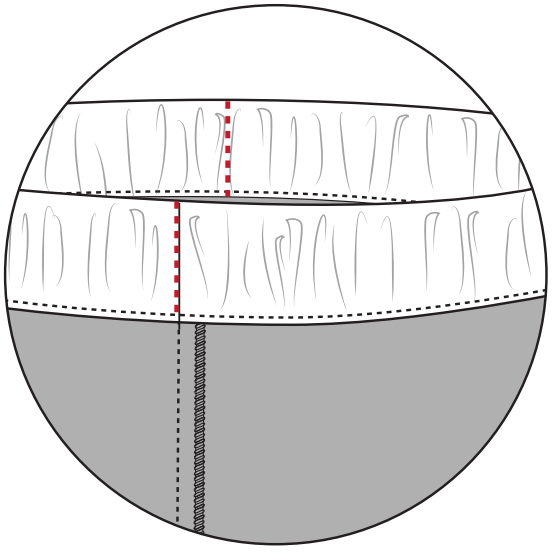
STEP 20: Secure the other end of the elastic to the garment with a pin to prevent it being pulled through the casing. Work the safety pin through the casing until it comes out the other end.



STEP 21: Ensure that your elastic is not twisted in the casing. Join the two ends, overlapping by 2cm ($^{3}/_{4}$ ") and pin them together. (Now is a good time to try on your top and to check that you are happy with the length of the elastic, and to lengthen or shorten it if desired). Secure the overlapped area either with a few rows of zig zag stitches or by stitching a rectangle with a criss cross in the centre. Pull the elastic back inside the casing and stitch closed the gap created in Step 18.

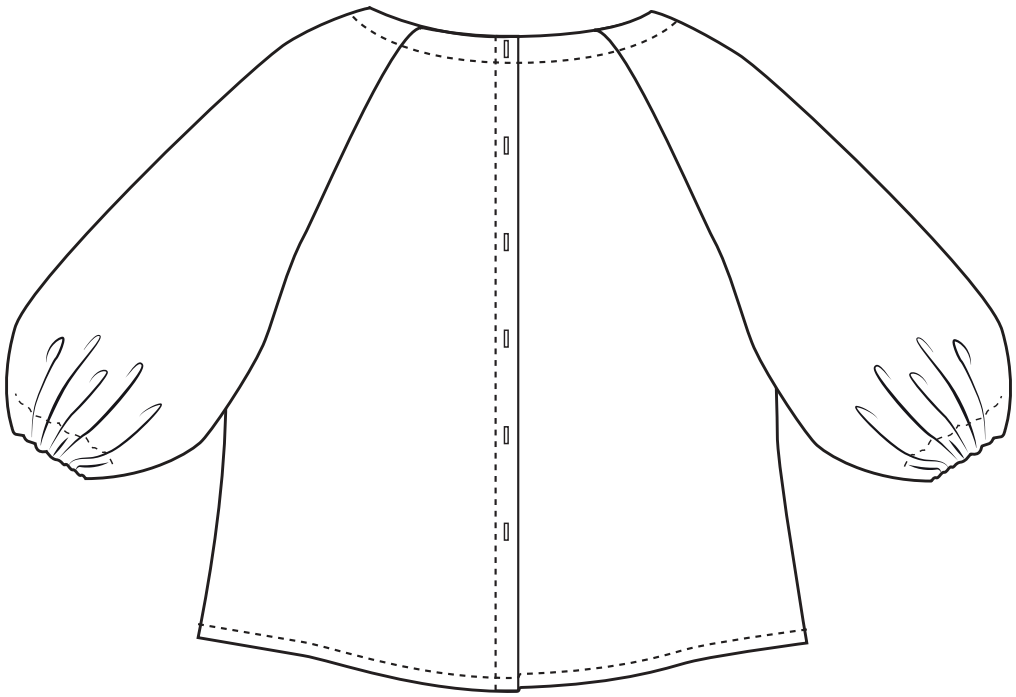


STEP 22: To prevent the elastic from twisting within the casing stitch-in-the-ditch at the sleeve seam and sew another line of stitches opposite the first one. (The second stitch line will be virtually imperceptible amongst the gathers).
Remove the basting stitches sewn in Steps 16 & 17.



PLEASE NOTE: The majority of pattern testers found that they were able to pull their tops over their heads without the need for functioning buttonholes. If you would prefer to avoid sewing buttonholes then you can ignore the next step and simply overlap the left (as worn) button stand over the right and attatch buttons through both layers thereby securing the button stand closed. Just ensure that you are in fact able to slip your top over your head by pinning it closed and trying it on before doing this.

STEP 23: Use the buttonhole placement template to mark the position of buttonholes on the left (as worn) button stand. Cut the buttonholes open and use them to mark the placement of the buttons. Sew buttons in place using your preferred method of attachment.



We hope that you love your new top!

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GLOSSARY OF SEWING TERMS

STAY-STITCH

A short stitch sewn within the seam allowance. Used to prevent curved areas from stretching or losing their shape.

BASTE

A row of stitching sewn with a long stitch length which makes it easy to remove. Used to temporarily hold pieces together.

TRIM

To cut back a seam allowance to reduce bulk.

GRADE

Grading involves trimming seams to various levels making each layer of fabric a different width so as to reduce bulk within the seam area.

TOP-STITCH

A line of stitching sewn close to the seam line on the outside of a garment. Can be decorative or used to stabilise the seam (or both).

UNDER-STITCH

A row of stitching sewn close to the seam edge. Usually sewn on a facing or lining. This prevents the lining/ facing from flipping over and being seen on the outside of the garment.

STITCH-IN-THE-DITCH

A concealed row of stitches sewn in the 'ditch' of an existing seam. Its purpose is to secure parts like facings or waistbands to a garment without being visible on the outside of the garment.

EDGE -STITCH

A line of stitches sewn close to the edge of a seam for decorative or reinforcement purposes (or both).

FUSIBLE INTERFACING

A textile that has a heat activated adhesive on one side and is ironed onto the 'wrong' side of a fabric in order to add strength and body.

BLIND-STITCH

A hand stitch sewn so that the thread is invisible on the outside of the garment.